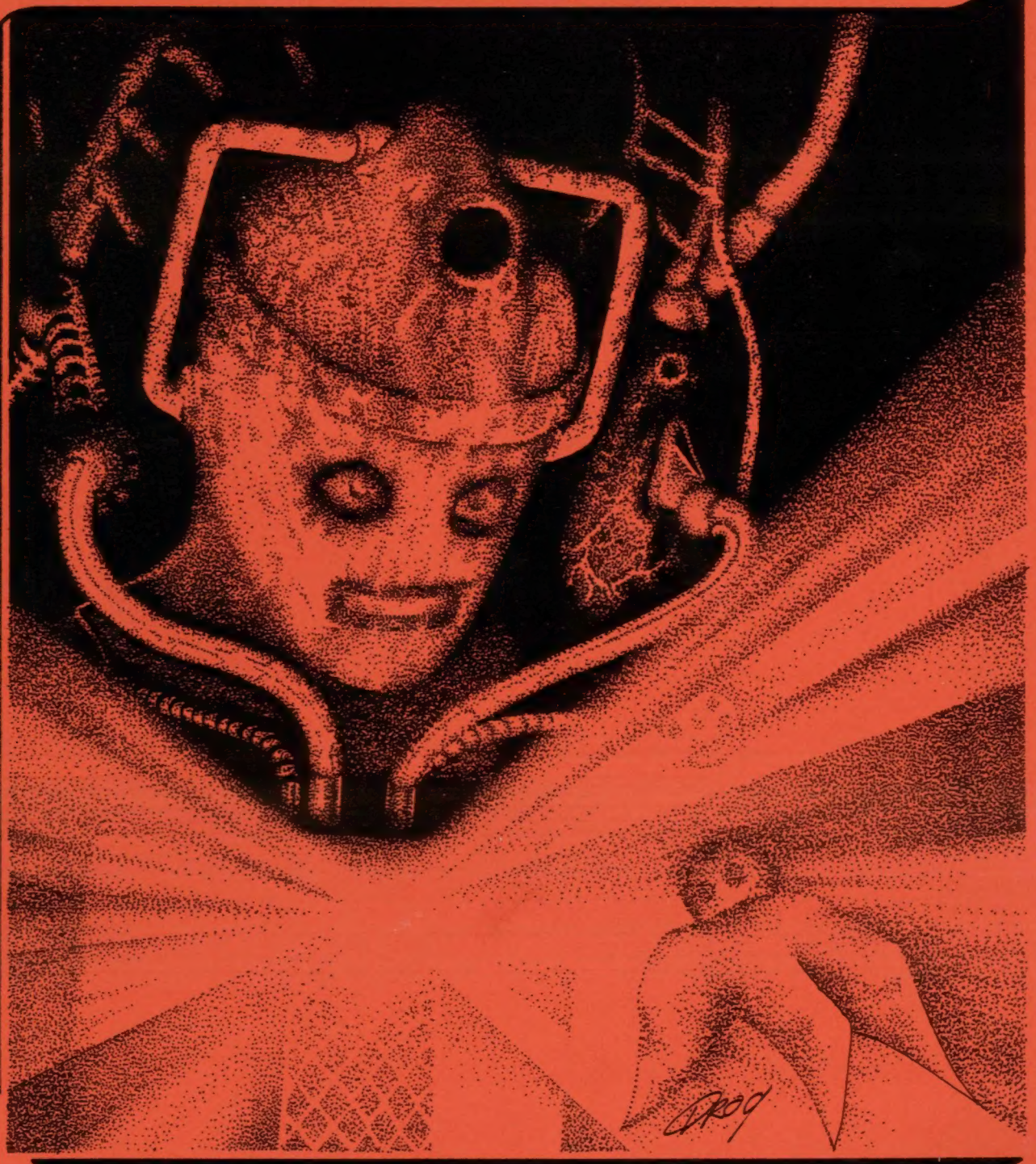
THE TOMB OF THE CYBERMEN

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME



CODE: MM.

Kit Pedler & Gerry Davis

Jamie, Victoria and I arrived on Telos and found that two logicians, Kaftan and Klieg, had financed an archaeological expedition to the planet, headed by Professor Parry and transported by a hired non-scientific vessel and its crew. Parry intended to excavate the ancient city of the Cybermen for research purposes, but Kaftan and Klieg planned foolishly to re-awaken the long dead Cybermen to forge an alliance between the latter's power and the mass intelligence of their own brotherhood of logicians.

Klieg succeeded in reviving the monsters, but my suspicions that the logic codes had been too easy to break were borne out. The Cyberman Controller revealed that they had set a special trap so that only the right people, those with the correct intelligence, would re-activate them. Now we were to be converted into Cybermen to save the race from extinction and help conquer the Earth!

Thanks to the timely intervention of the spaceship's Captain Hopper, armed with smoke grenades, enough confusion was created for us all to escape to the upper level through the tomb hatch; all, that is, except Kaftan's powerful servant, Toberman. After securing the logicians in the testing room, we tried to rest but were attacked by rodent-like Cybermats homing in on our brain-waves. We destroyed them by generating an electric field through thick cable to confuse them, giving them... mental breakdowns! Meanwhile, discovering a Cyber-gun in the testing-room, Kaftan and Klieg decided to bargain with the Cybermen.

With energy low, the Cyberman Controller ordered his people back into their tombs for the time being and, requiring the use of the revitalising equipment above, ascended to the upper level with the part-converted Toberman. I tried to trap the Controller inside the machine but Jamie's bonds proved rather ineffective against the fully-charged Cyberman; it broke out, seized the Cyber-gun from Klieg and murdered Kaftan. In revenge for this, Toberman, still retaining some of his humanity, attacked the Controller and left him for dead. Once more Klieg revived the Cybermen, but was promptly killed by the first of them. Toberman disposed of that creature and I was able to re-freeze the others, and to re-electrify the main doors, hatch and control panel. The entrance doors had to be sealed to complete the circuit, but the Controller was still alive and tried to prevent them shutting. Toberman added his weight to ours and the doors were closed, properly destroying the Controller. Jamie and I were insulated against the charge; poor Toberman wasn't and he perished.

The Cybermen are now dormant again. Last time it was for five centuries; this time it must be for ever! Certainly, the expedition survivors will never reveal the city's location. But I must remember to give Jamie a lesson in tying knots!

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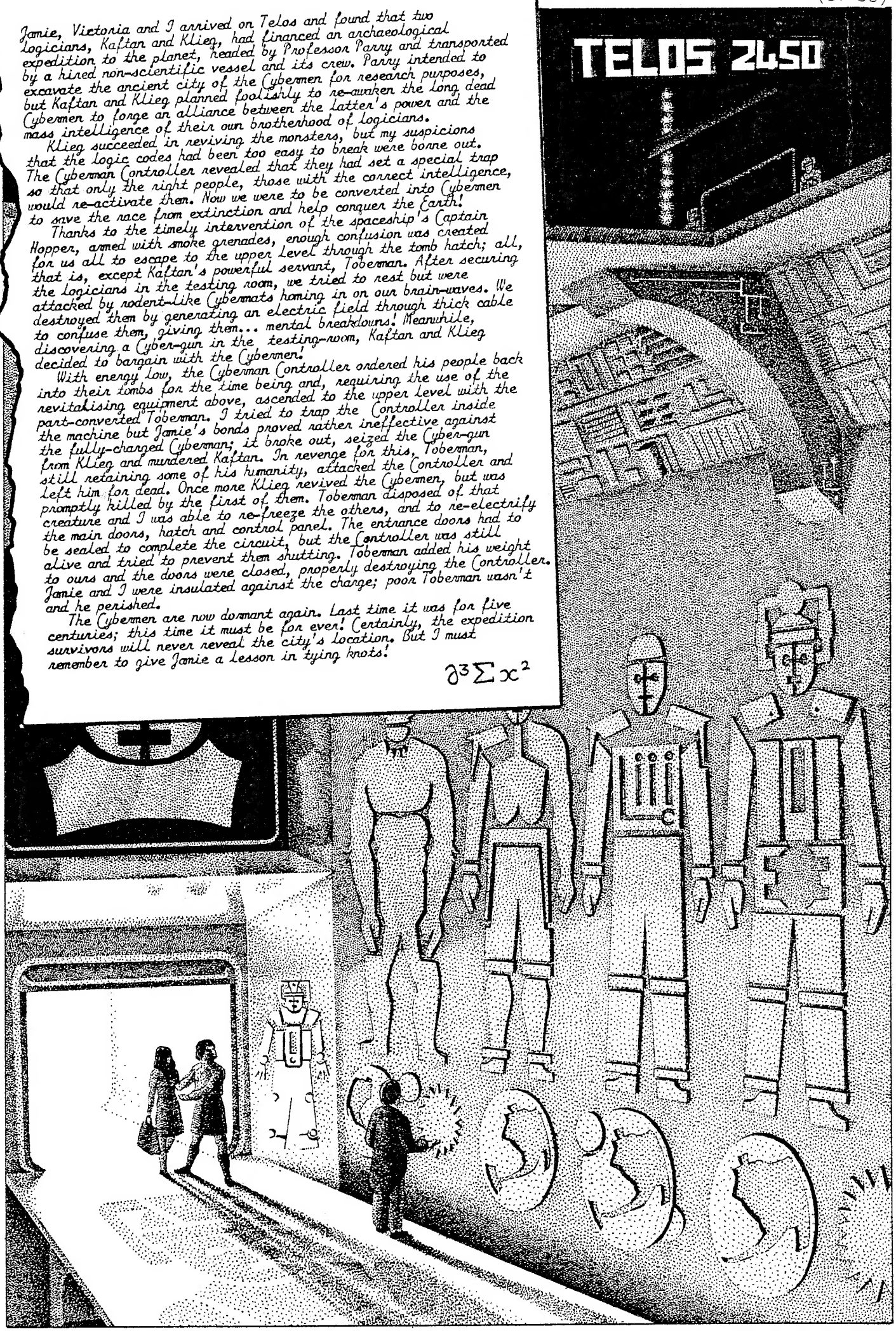

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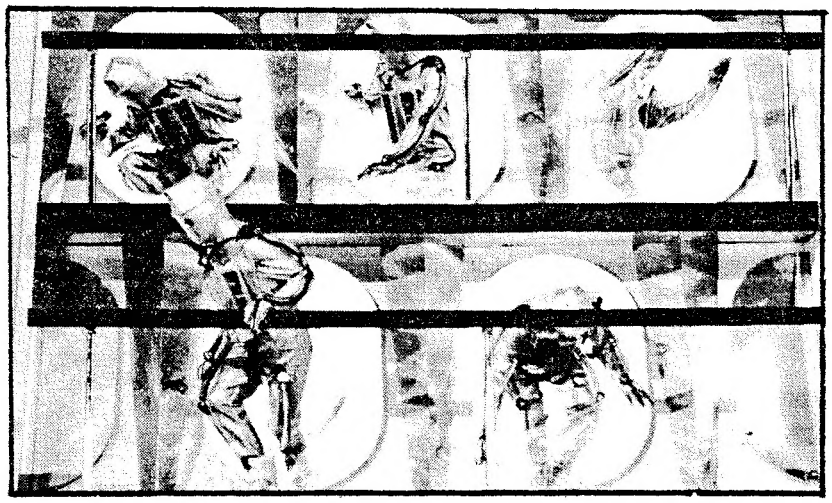


"Hey, why didn't you wake me? I should have been on watch half an hour ago."

Pulling himself into a seated position the Doctor was watched by the pensive figure of Victoria. "I thought you should rest," she said.

He blinked and rubbed his eyes, accustoming himself to the glow of the light cast by the small but powerful lantern.

"Why me?" he shrugged.

Victoria blushed. "No reason really."

But the Doctor was too shrewd. "Oh, I think I know," he rumbled. "Is it because I'm..."

"Well, if you <u>are</u> 450 years old, you need a great deal of sleep."

The Doctor snorted and pulled a grimace, affronted but also warmed by the concern of this earnest young woman. "Well, that's very considerate of you, Victoria," he said, a playful smile punctuating his expression of mock reproach. "But between you and me I'm really quite lively actually, all things considered."

When she didn't reply the Doctor dropped his mask of rebuke and studied instead the face of his newest companion. There was fear in her eyes, and also a tension that might be more dangerous if a means could not be found to loosen it, the Doctor reasoned. He touched her arm.

"Are you happy with us, Victoria?"

"Yes, I am," she nodded, her shoulders sagging slightly as she forced herself to face an unchangeable truth. "Or...I would be if only my father were here."

"Yes, I know," replied the Doctor gently. "I know..."

"I wonder what he would have thought if he could see me now."

What indeed, pondered the Doctor. Aloud he said, "You miss him very much, don't you?"

Victoria's eyelids fluttered shut as memories flooded her mind. "Only when I close my eyes. I can still see him standing there, before those horrible...Dalek creatures came to the house. He was a very kind man. I shall never forget him. Never..."

"No, of course you won't. But the memory of him won't always be a sad one."

"I think it will." Victoria's eyes had opened again and the sadness in them was as grave as it was sincere. "You can't understand, being so ancient..."

"Eh!"

"...I mean...old. You probably can't remember your family."

Dear me, the Doctor pondered. How long had it been since those images had last stirred in his mind? He considered a moment before replying to Victoria's question.

"Oh yes I can, when I want to. But that's the point really; I have to really want to, to bring them in front of my eyes. The rest of the time they sleep in my mind, and I forget - and so will you." Victoria rose to object but the Doctor pressed a finger to her lips. "Oh yes, you will. You'll find there's so much else to think about, and to remember.

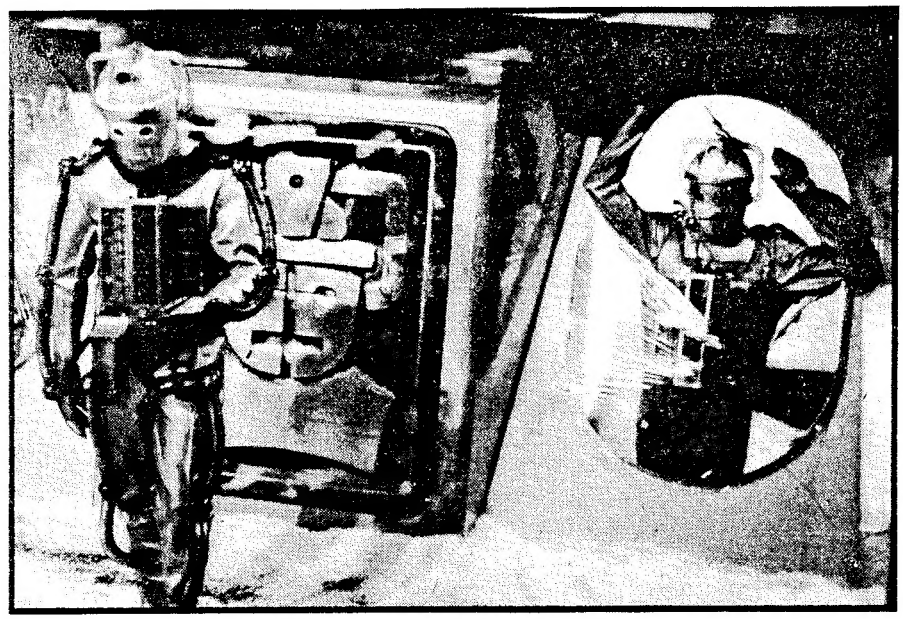
"Our lives are different to anybody else's. That's the exciting thing. Nobody in the Universe can do what we're doing."

The faint flicker of a smile crossed Victoria's features as she turned away from the Doctor's probing gaze. All of a sudden this giant, empty chamber with its sentinel army of bas-reliefs seemed not quite so terrifying. The Doctor passed her one of the heavy blankets against the chill night air and she accepted it gratefully, drawing it up close to her chin.

Beside her the Doctor yawned again and stretched. "Now get some sleep," he ordered, "and let this poor old man stay awake."

STORY REVIEW

Gary Hopkins



After months of research and hard work, the tomb was at last uncovered. With the seal broken, the explorers moved reverently inside, and the archaeologists gazed in awe at the ancient artefacts. Finally, they discovered the inner chamber. The undisturbed resting place...

These were the events of November 1922, when Howard Carter stumbled upon the tomb of the young Pharaoh Tutankhamun. They have also formed the prelude of virtually every 'Mummy' film to be produced ever since, and provided a sound basis for 'Doctor Who's' 'The Tomb of the Cybermen'. In this small-screen tribute to the genre, Howard Carter became Professor Parry, Thebes became Telos and Ancient Egypt's dead became the Cybermen. In short, the gold of Tutankhamun's tomb was replaced by the silver of the Doctor's now-familiar enemies.

'Doctor Who' was once again looking to 'Hammer' films for its inspiration, using elements from 'The Mummy' and 'The Curse of the Mummy's Tomb'. As if to emphasise this fact, Peter Byrant even cast 'Hammer' star George Pastell as the villainous Eric Klieg, virtually recreating his Mehemet Akir role from the first of these films. Perhaps Christopher Lee was unavailable to play the Cyberman Controller!

"This is an archaeological expedition," Parry informs the Doctor. "We're searching the Universe for the last remains of the Cybermen." Despite his own misgivings about the venture, and notwithstanding the death of one of the space rocket's crew, the Doctor offers to help the archaeologists in probing the mysteries of the city of Telos. Deeply curious about the city, suspicious of the two expedition financiers - Kaftan and Klieg - and concerned for the safety of Parry's badly organised outfit, the Doctor supervises the opening of the tomb and the re-activation of the outer chamber's power-system. Considering the Doctor's warning that "some things are better left undone", he seems almost determined to desecrate the tomb, or at least to allow others to do so. Even Klieg is prompted to remark that the Doctor seems "very familiar with this place", although nothing more is made of this curious observation!

The first episode deals mainly with the relationships between the characters, set against a background of mounting suspense as the city shows signs of coming back to life. "Perhaps the Cybermen aren't quite as dormant as you imagine," the Doctor comments. Indeed, suspense is the strong-point of the whole tightly-plotted, fast-paced story, wherein every horror device known to Man - or should that be Cyber-Man? - is employed. For a time it looks as though the Cybermen aren't going to appear at all, and that the whole adventure will rely upon psychological horror, the dark, the mysterious and the unknown. But when, at last, they do appear, they do so in style!

"Behold, gentlemen, the tombs of the Cybermen!" Parry announces proudly...Trapped deep underground, the Doctor, Jamie, Parry, Viner, Klieg and Toberman watch in horrified amazement as the Cybermen emerge gracefully from their tombs. This long sequence during the second episode is easily one of the most chilling and haunting ever produced anywhere for the screen, if only for its sheer bizarre beauty; Cybermen unfurling themselves slowly from foetal positions, stretching and flexing their limbs, rising from their tombs to tower impassively over the humans...without doubt, television fantasy at its best.

The remaining two episodes continue in a similar vein, even though the threat is now fully revealed and much of the action consists of fighting off Cybermen. An added menace appears in the slightly comical shapes of rodent Cybermats, with flashing eyes and waving antennae. Indulging in a spot of kleptomania in the first epi-

sode, Victoria conceals one of these "dead" creatures in her hold-all, only to witness its attack upon Kaftan an episode later. Nevertheless, the Cybermats are despatched promptly by the Doctor, using an electric field to scramble their computer-brains. Why the Cybermen should choose to practise Cybernetics on rodents is never explained, but it does give rise to the intriguing possibility of Cybercats and Cyberdogs...!

Pedler's and Davis' penchant for multi-racial societies is once again evident in 'The Tomb of the Cybermen'. Parry's expedition comprises three British archaeologists, an Arab, an Egyptian, a Turk and a handful of Americans. The latter are the most irritating, with their phoney US accents, but fortunately they play a relatively small part in the plot.

Miss Kaftan - the cold, calculating schemer - is that rarity in 'Doctor Who', the female villain who seems to be the driving force behind the evil plan, in this case to revive the Cybermen. "Everything yields to logic," she spits. "Our basic assumption, Doctor!" Kaftan certainly has a calming influence over fellow logician Klieg, and only loses her self-control when faced with certain death...

Klieg is the voice of the logicians, teetering on the brink of insanity for the most part, before slipping over the edge towards the end. In 'Hammer's' 'The Mummy' Mehemet, a disciple of the god Karnak, resurrects Kharis by reading from an ancient Egyptian scroll. In 'The Tomb of the Cybermen' Klieg, a disciple of logic, uses computer codes and symbols to resurrect the Cybermen. However, he soon realises the awesome power of "these vile things" and gives vent to a display of uncharacteristic emotion. Rescued from the inner chamber, but physically drained by his terrifying experience, Klieg confesses his fear of the Cybermen to Kaftan. Inspite of this, he proceeds with the original plan, determined to become the "master of the world", and earns derision from the Doctor: "Now I know you're mad. I just wanted to make sure!" But finally, like Mehemet, Klieg meets a grisly fate at the hands of the monsters he sought to control.

Deborah Watling's Victoria gets off to a very strong start as the Doctor's latest companion, a plucky young woman who stands up bravely to Kaftan and Klieg, and gives a piece of her mind to all who deserve it. "That's all right, Captain, it's comforting to know that we have your superior strength to call on, should we need it!" She also demonstrates that her vocal chords are in excellent working order by screaming the tomb down at frequent intervals! Patrick Troughton gives yet another faultless performance as the Doctor, who admits to Victoria in the opening scene of the adventure that he is "about 450 years old". Hmmm...! Completing the trio, Frazer Hines re-establishes Jamie as the heroic man-of-action, unswervingly loyal to the Doctor, but still rather headstrong.

With so much that is praiseworthy about this serial, it would seem rather petty to criticise. However, if there is one criticism that can be made, it is that 'The Tomb of the Cybermen' was over far too quickly, and would have benefited from two more episodes. Perhaps the allegory of 'The Mummy' could have been expanded to include a flashback to the creation of the Cybermen, and the events leading up to their entombment, or perhaps the Cybermen could have "altered" Klieg and Parry to beccme the first of their new race...In fact the possibilities for extrapolation, unlike the show's budget, were limitless...

"We-will-survive," droned the Controller in his chilling electronic monotone. After 'The Tomb of the Cybermen' this, surely, was a foregone conclusion.

SPACE & TIME

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SPACE & TIME

'Talkback'- Backlash?

Trevor Wayne

'Doctor Who' has never been without critics, ever since parents noticed small children watching the Daleks from behind the sofa. Such instances were then, and have remained, in the minority. As the Sixties progressed the complaints about too much sex, violence and bad language in the media increased in volume; not, I suspect, because more people were becoming concerned, but because those people who were complaining were doing it rather more often and in shriller tones.

In order to give these viewers (for a vast majority are content merely to watch without comment) "an opportunity to air their views, to take up issues about programmes, arising from programmes or from anything else for that matter, in public, live on the air!" the BBC instituted 'Talkback', a weekly "viewers forum" chaired by the curiously uninspiring David Coleman. This was to supplement the existing 'Points of View' programme in which pompous letters of complaint were sneeringly dismissed and praise smugly accepted on behalf of the BBC by Robert Robinson. It may not be without significance that 'Junior Points of View' almost invariably featured 'Doctor Who'; complaints were all but unknown and requests to see monsters again, legion.

Almost inevitably 'Doctor Who' was one of the subjects to be covered in the first 'Talkback' programme. On 19th September 1967, a week before the first programme was transmitted, a 'dry run' was held and the Daleks were one of the topics discussed. David Whitaker, "the man who invented the terrible beasts in 'Doctor Who'", was on hand to discuss the programme with the panel of viewers. The discussion covered violence on TV generally and included complaints about the language and violence in 'Z Cars' and 'Tom & Jerry', as well as that in 'Doctor Who' (presumably the final episode of 'The Evil of the Daleks' would have been heavily criticised for its graphic viole[illegible] and abundant ooze from dying Daleks). Perhaps an idea of the mentality of the co[illegible] plainants can be gained from the fact that there were protests about a 'Jackanory' programme in which a woman told of her experiences as a child living through the Second World War! The worried parents seemed to want their children (and themselves?) shielded from all forms of violence, whether real or fictional. The children interviewed for the dry run said that they did not mind being frightened, but "not too much".

When the first 'Talkback' programme was transmitted at 6.25 p.m. on Tuesday 26th September the previous Saturday's episode of 'Doctor Who' (part 4 of 'The Tomb of the Cybermen') provided a more contemporary source of complaint. One worried mother related: "I was horrified at the violent scene on 'Doctor Who' last Saturday evening where the coloured man, Toberman, bashes into the Cyberman with his metal claw and the camera concentrated far too much on the number of blows on the Cyberman; after which they proceed to concentrate on the Cyberman's innards oozing out. I can't think of anything more disgusting and revolting and unsuitable for children, and this programme is put on at a time when even small ones might be around." To illustrate the lady's point, and for those who missed it, the BBC then reshowed the scene!

Kit Pedler, who had scripted the serial in question, was on hand to defend his work (producer Innes Lloyd, who was to have supported him, was not present; perhaps he was off perpetrating more "outrageous television"). He said: "...this is horror, admitted, of a sort; but it is horror perpetrated by unhuman beings. They're not re-

latable to Dad; at least I hope they're not, and it's entirely harmless in this context. Now, if you produced a man who did this, identifiable with Dad, of course we wouldn't do it." Pedler made no attempt to defend the particular incident referred to, which may at first seem curious as it was taken quite out of context. Why was it necessary, I wonder, to state that Toberman was "coloured"? Obviously the lady did not have as much sympathy for this man who had undergone hideous "surgery" against his will at the hands of the Cybermen. That he should use the metallic arm that had been built on him by the Cybermen to extract his revenge on one of his tormentors was only poetic justice. The ooze and innards were rather antiseptic, and back in the days of monochrome TV only very mildly disturbing to most viewers. Besides which, it would of course have been the director who was responsible for the scene being filmed as it was, and the producer's decision whether or not it stayed in the transmitted programme.

Dr. Pedler tried to broaden the discussion by introducing some quotes that he considered disturbing, taken from a book of children's fairy stories. Coleman politely insisted that the discussion be confined to television, but it soon became clear that the real problem was not what was on the screen but what was or was not happening in front of it. From the ensuing talk - it could hardly be dignified with the word 'discussion' - a rather damning image of the parents emerged. Clearly none of those complaining watched 'Doctor Who' regularly or understood it; adult perceptions were constantly brought into play as those of a child: "...surely, as a Cyberman walks and talks children must identify them as human..." one concerned mother almost pleaded. This, in most cases, would have been untrue; the young viewers who got the most out of these programmes were the ones able to suspend their disbelief.

It was suggested to the panel that if they were concerned with what their children were watching they should switch off the set. One reply was that "many parents are not particularly responsible" for what their children watch. One near-hysterical and abusive man asked if a parent were supposed to sit with a child all the time they were watching television. Kit Pedler quite sensibly pointed out that this most certainly should be the case where one was concerned that a child might be upset. What wasn't suggested exactly but was implied was that sensible parents would not allow children to watch a television programme that they thought would be harmful or disturbing.

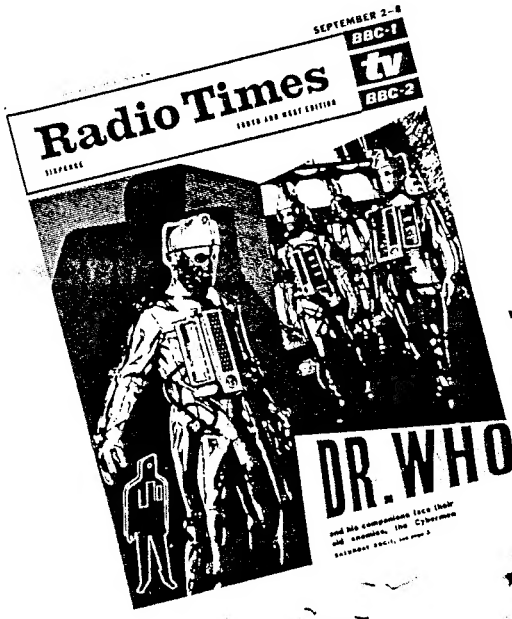
The panel seemed to want the BBC to take all the responsibility; 55% of the studio audience (probably not the representative cross-section of the country as claimed, but just those people who had applied for tickets) thought that giving programmes certificates, like films at the cinema, and indicating them in 'Radio Times' was a good idea.

Coleman introduced Dr. Hilda Himmelweit who was one of the authors of the 1958 report on "Television and the Child". She summarised the most salient points of the debate; firstly, that a wide age group of children was being discussed, from 3 to 12, and the older ones most certainly get "habituated to the ballet and format of the programme". Secondly, that there were particular episodes that frighten and disturb. Finally, she cast doubt on the fact that the players who were masked as other than human would necessarily diminish the adverse effect of violence or horror. This cannot be denied; the unhuman exterior of creatures such as the Daleks or the Cybermen only serves to remind the viewer of their inhuman thoughts and attitudes. Dr. Himmelweit intimated that research had indicated certain incidents such as "stabbing, grabbing and touching the inside" were particularly disturbing to young children and to some adults; one lady recalled what could only have been the murder of "Holy Jo" Longford by Cherub in 'The Smugglers' with considerable disquiet.

As television, the first edition of 'Talkback' was poor; Coleman almost lost control of the excitable contributors - but most curious was the almost total lack of defence of 'Doctor Who' and its strong moral content, and not a hint of repentance on the part of the BBC. Of course, the programme needed no apology; any reasoned defence by Dr. Pedler was soon suspended, as the complainants undermined their own arguments with ignorance and near-hysteria. Dr. Himmelweit agreed with Coleman that "children like to be frightened - but not too much". The topic was closed with short interviews with (selected?) child viewers, who seemed unanimous that they had never been frightened by 'Doctor Who'.

The only disquieting aspect of this easy victory for 'Doctor Who' was the uneasy feeling that these persistent wailing enemies, like the Daleks and the Cybermen, would cross the Doctor's Timestream again...

RADIO TIMES



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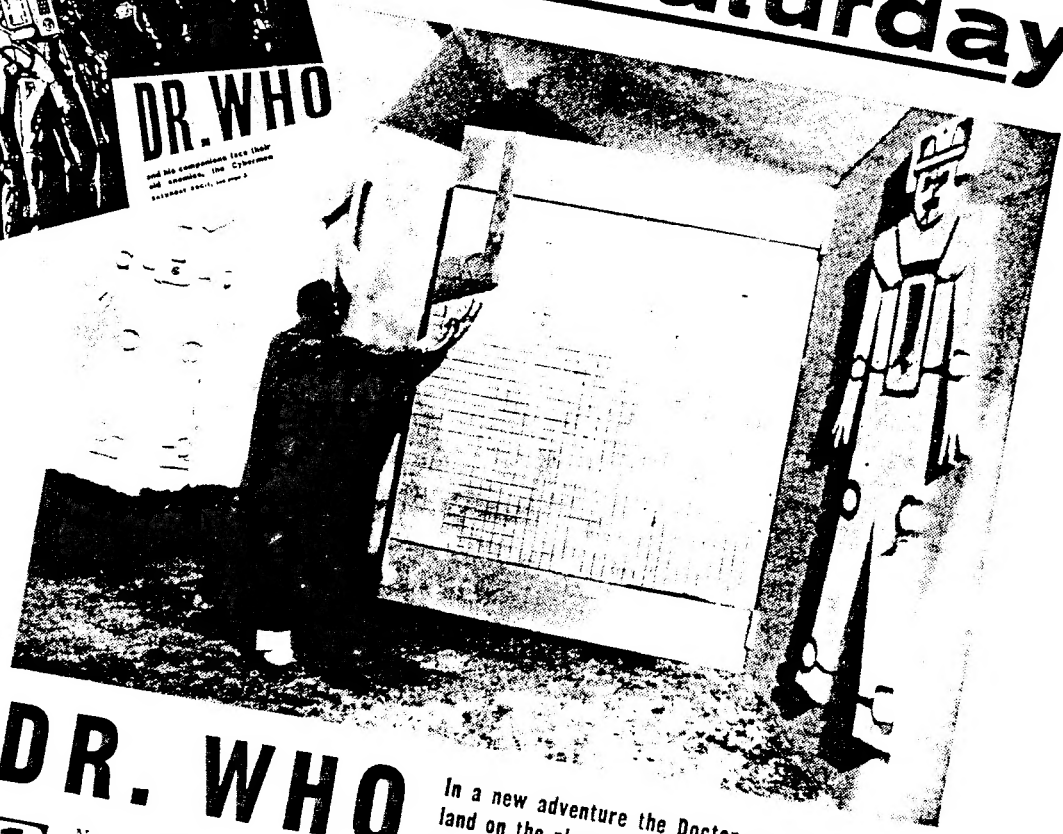


DR. WHO

In a new adventure the Doctor and his companions land on the planet Telos and face the menace of the terrible Cybermen—and another mysterious peril

1 5.50

Not just the Cybermen, but the deadly Cybermats as well—the Doctor has some formidable enemies in this new four-part adventure. What are the Cybermats like? You'll have to wait till this evening to see them, but it's said that they are small, highly dangerous robot animals.

Soon after Tardis lands on the planet Telos the Doctor sniffs adventure in the air. Precise as ever, he writes up his diary . . .

Telos, September

'The Daleks are at last destroyed—or are they? They are such fiendish creations that anything is possible. Victoria is settling down well with Jamie and myself. The horror of her captivity and the tragic end of her father has not embittered her—she is learning to smile again—I think she has a very pretty smile. Jamie is too shy to admit it. We must look after her well.

Today we landed on Telos . . . it is strange how familiar it all is . . . somewhere on this planet lie the remains of the Cybermen—they are supposed to be extinct, but I wonder if they really are? There is so little in life one can take for granted!

We have met up with an expedition from Earth who are here to excavate the Cybermen.

I am more than a little suspicious of some of the members of the Expedition—my instincts tell me that terrible danger awaits us!

I shall have to take great care of my two young companions—Jamie is very brave, but he is apt to be impetuous . . . as for Victoria she is as yet unaware of the adventures that overtake me in my travels through Space and Time . . .'

Deborah Watling plays Victoria—a new companion for the Doctor and Jamie in their travels through space and time

Issue dated: 2nd. to 8th. September 1967

TECHNICAL OBSERVATIONS

At the time 'The Tomb of the Cybermen' went into production the politics of comings and goings on 'Doctor Who' was reaching an all-time complicated high. Advocated as a suitable replacement producer by Innes Lloyd, Gerry Davis declined the offer and left the series at the earliest opportunity, to do 'The First Lady' programme (see 'The Faceless Ones', page "35-09"). Peter Bryant replaced Davis as script editor fully with the next serial (see 'The Evil of the Daleks', page "36-11"), but this still left Innes Lloyd wanting to leave, with nobody groomed to take over what was, by now, an increasingly complex production. Anxious to rectify this, Lloyd elected to take a gamble with Peter Bryant, as the latter had already worked as a producer for Radio. 'The Tomb of the Cybermen' was slated as the last serial in the year-long production schedule which had begun with 'The Tenth Planet'. With this factor allowing a degree of flexibility and room for error denied the production of other shows that season, Lloyd, with approval from his managers, offered Bryant the post of producer for 'The Tomb of the Cybermen'.

Peter Bryant willingly accepted this post, although it was stipulated at the time (summer 1967) that it would be a trial outing for him, as he had not previously produced for television. Innes Lloyd was still obliged to oversee the first few shows at least for the next season in case Bryant proved lacking in the qualities required of a 'Doctor Who' producer. Bryant's first problem on this production was to select a script editor to handle the material from the inexperienced Kit Pedler and the vanished Gerry Davis. He chose Victor Pemberton, whom he had known and worked with closely for years in Radio. Pemberton came onto 'Doctor Who' in a deputy capacity, finishing off the final drafts for the last episode of 'The Evil of the Daleks'. This served as his affidavit for script editing the whole of 'The Tomb of the Cybermen'.

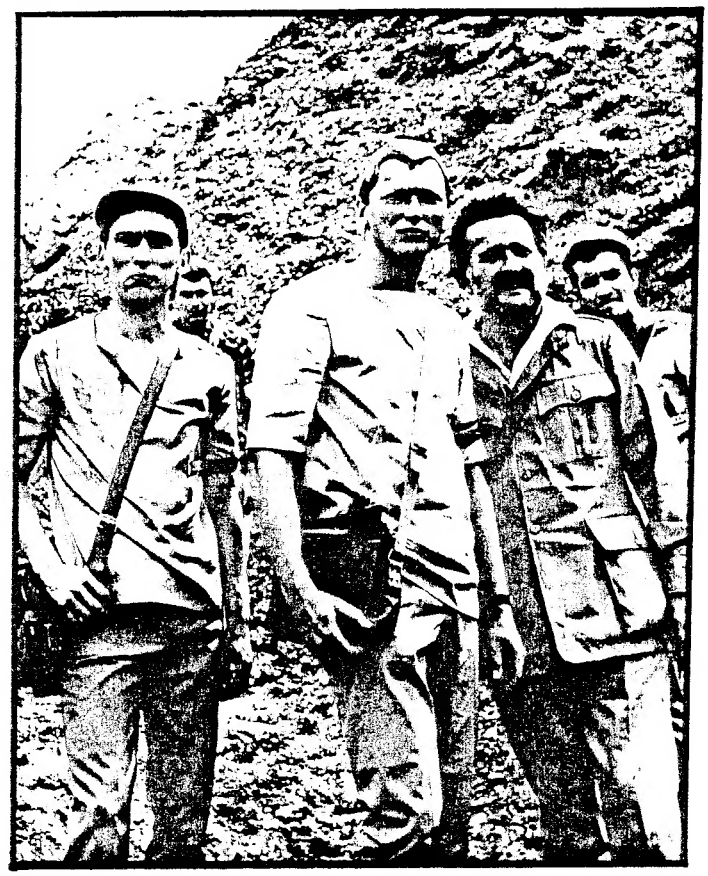
Sydney Newman - the 'Godfather' of 'Doctor Who' - was so impressed with part 1 of 'The Tomb of the Cybermen' that he rang Bryant personally to congratulate him on having taken the show to the peak of its potential. From then on, as later serials proved, Innes Lloyd took more and more of a back seat as Bryant was formally groomed for the producer's job. And, for his part, Bryant farmed out more of the script editing to his friends Victor Pemberton and, later, Derrick Sherwin.

From 'The Tomb of the Cybermen' onwards a regular slot was allocated on the 'Doctor Who' end credit captions for the post of visual effects designer.

Director Morris Barry's approach to this serial was very similar to his methods on 'The Moonbase', even down to the casting of the Cybermen actors and the rejection of specially-composed incidental music in favour of BBC stock recordings. Over a dozen bands of stock music were used in episode one alone, with the theme music for the Cybermen again being compiled from segued tracks of "Space Adventure" by Martin Slavin (Chappel Music C 812A) and various selections from Eric Siday's "Ultra Sonic Perception" album (Conroy BM 3158).

The opening scene in the TARDIS (established via a caption slide of the Police Box against a rock wall background) was shot on telecine at Ealing. 'The Tomb of the Cybermen' demanded several fairly large and complex sets in its production, so with space being at such a premium at Lime Grove Studios it would have been inappropriate to have erected even a small TARDIS set just for one short, but vital, link scene.

The TARDIS scene followed the opening graphics, but the name of the serial, the writer credits and the episode number were not displayed until the long-shot tracking



across the panorama of Telos was seen several minutes into the episode.

None of the regular cast went on location for the Telos exterior scenes, which were filmed while 'The Evil of the Daleks' was in production. A one-day shoot was arranged for these scenes, all of which took place in a gravel quarry near Gerards Cross. This enabled Morris Barry to film a quarry blasting for the sequence of the city doors being uncovered.

Very elementary matting was used to show the doors as seen by the Expedition from the ridge. The camera was lined up to shoot the quarry face opposite the ridge, then a model of the doors was positioned six feet away from the camera, such that when the cameraman looked through his viewfinder he saw a lined-up shot of the doors at the foot of the rock wall.

Also on film, but shot at Ealing, were the early scenes by the doors leading into the Cybermen's city. This afforded two advantages. Firstly, it reduced again the number of sets required at Lime Grove, and secondly it enabled the Visual Effects designers greater freedom with the electrocution scene, as the first crewman touches the doors. A long-shot of the doors was filmed through a binocular-masked camera, which was later edited into the location-shot footage as Captain Hopper scans the horizon and sees the doors which have been revealed by the blast.

Stop-motion animation was used for the electrocution of the crewman. This short sequence - showing a tracery of burn marks arcing down towards a photograph of the man's hands - was edited into the pyrotechnic display accompanying the shots of the crewman dying as he touches the electrified doors.

The addition of the Cybermats into this story was a ploy by Gerry Davis and Kit Pedler, who saw in them merchandi-

sing possibilities. Built by Michaeljohn Harris and Peter Day, only one of the Cybermats was fully functional. The main body of this Cybermat was a radio control receiver and servo system of the kind found in model boats. The unit, controlled by a sender set, could stop, start and steer, and had lights in the eyes which could vary in intensity. On top of the receiver was mounted the fibreglass cowl, the wheels thus being hidden by the foam plastic skirt. The rear, jointed sections were affixed to the cowl by a set of links. Of the other Cybermats, three had battery motors in and could therefore only run in pre-set directions; one was hand-operated like a string puppet for close-up shots; the rest were pulled along (in reverse) and shot on back-wound film to hide the wires extending from their tail sections. Neither Pedler nor Davis were allowed to take out separate copyrights on the Cybermats - the BBC having learnt its lesson with Terry Nation - and no companies took up an option to market Cybermat models or toys.

Back-projection of contra-rotating polaroid slides achieved the pulsating patterns of hypnotic images required in the script for the weapon testing room.

Another Michaeljohn Harris/Peter Day prop for this story was the recharging sarcophagus, with its remotely closing doors and flashing lights. To overcome Deborah Watling's claustrophobic objections to being shut inside this prop an extra, Frankie Dunn, was hired for these scenes. It was agreed he would also do the scene in episode four where the Controller is shut inside the cabinet.

The Cybermen's hand gun, fired at the end of the first episode, made use of the same visual effect as in 'The Moonbase' (see page "33-09").

The showpiece of episode two was the tomb set itself, which was greater in dimension than even the main hall set introduced in the previous episode. Initially this set, with its several tiers and network of honeycombed hives, was erected at Ealing for the lengthy film sequence of the breakout. The network was built over a scaffold to give it the rigidity to support over half a dozen actors, and each hive featured a chamber large enough to house one Cyberman actor in full costume. Behind the chambers were a set of lights which could be remotely faded up or down on cue. A sheet of plastic film could be stretched easily over each chamber (thereby allowing for dress rehearsals) with the Cyber-emblem quickly sprayed on using a stencil. The Controller's chamber was behind the central Cyber-emblem at the base of the hive; the hatch being swung open on hinges running along the edge of the door. This hatch and other doors and walls throughout the Telos city were "decorated" with Cyberman bas-reliefs cut, again using stencils, from expanded polystyrene.

The tomb scenes, as shown on television, were thus a composite of studio and filmed material. The initial discovery scene, as the expedition reaches the frozen hive area, was recorded in the studio complete with tiny plastic granules scattered on the ground to simulate frost. As the "warm-up" begins so the action transfers to film as the Cybermen awake. The impression of the chamber warming up was given firstly by changing the overhead lighting in the film studio from dim to bright, then by showing water dripping down a wall, and finally by bringing up the lights behind the hives themselves. After the breakout, the cameras in the recording studio avoided, where possible, shots of the floor, which still had the frost granules scattered about.

A small scale model of the hive set was also built, at Ealing, for the defrosting scenes. Michaeljohn Harris used an "artifical frost" gun gradually to build up a thick layer of frost over the whole set. Thus, starting with the bare set, he would film a few frames, spray on a thin film of "frost", film a few more frames, add more "frost", film, etc. The finished footage, when played in reverse, gave the impression of the frost vanishing as the temperature increased. This short sequence was used several times during this story for scenes of the tombs freezing and defrosting.

The same Cybermen costumes as designed and made for 'The Moonbase' were re-issued for this serial, the only noticeable difference being the addition of more tubing spanning out from the chest-unit. One extra Cyberman costume was made, though, for actor Michael Kilgarriff. This was the Cyberman Controller, which comprised a silver jump-suit, no chest-unit or piping and a modified headpiece minus "jug handles" but with an enlarged cranial section fitted with a light that pulsed via its own fitted battery.

Peter Hawkins again supplied all the Cyberman voices, utilising the same dental plate/modulator system designed by Brian Hodgson (see 'The Macra Terror', page "34-08").

The scene of the Cybermat leaping onto Kaftan's shoulder was shot in reverse. That is, the scene began with the Cybermat positioned on her shoulder and ended with it falling to the floor. Played back in reverse, the image is thus of the creature leaping upwards.

A spark machine was again, as with 'The Moonbase', pressed into service as a Cyberman stuns Jamie with a charge of electricity from its hands to his head.

The fight between Toberman and two Cybermen was done on film, allowing for the shot where one of them picks Toberman up and throws him against a wall. Hidden wires supported actor Roy Stewart as he was lifted by the Cyberman.

Captain Hopper's smoke bomb attack on the Cybermen was shot on film so that valuable time in the electronic studio would not be wasted waiting for the smoke to clear.

Also on telecine were scenes of the Cybermats emerging and surrounding the group resting in the entrance hall. Two reasons for this. One, it afforded the Visual Effects crew freedom to set up and control the various Cybermats. Two, the radio-controlled Cybermat could not operate in the recording studio, as the electrical cables running to and from the cameras jammed its signal reception. These scenes were edited in with the studio-shot material as, with the exception of Clive Merrison (Callum), none of the artists were present at Ealing for the attack filming. Therefore, in the finished episode, all the moving Cybermats were on film, and all the reactions from the expedition members were studio recorded, with just a few "dummy" Cybermats carefully positioned on the floor to add effect.

A sine wave pattern from an oscilloscope was overlaid between Toberman and the Controller to suggest telepathic control of the former by the latter in the scene where the two go up to the surface to negotiate with Klieg.

A lightweight polystyreme plastic lid was constructed for the scene of the Cyberman Controller bursting free from the recharging sarcophagus - the sequence naturally being shot on film.

The fight scene between Toberman and the Controller was, however, recorded in the studio, the sequence ending spectacularly as the Controller is sent crashing into a control panel which shatters and then electrocutes the creature. A recording break was scheduled so the Controller's costume could be filled with smoke.

A filmed insert was shot for a similar sequence as Jamie fires a Cyber-gun at an approaching Cyberman - only this time the smoke billowed out from its headpiece.

Also filmed at Ealing was the very dramatic, but ultimately very controversial scene where Toberman tackles a Cyberman, knocking it to the ground and then pounding its chest-unit until it bursts, spewing forth a quantity of coloured foam. Michaeljohn Harris and Peter Day supplied the foam using hand pumps connected, via a tube, to the specially-built chest-unit. (See 'Talkback' feature on page "37-07").

Telecine was also used for the scenes of Toberman and the Controller dying as the Telos city doors are finally closed, completing the Doctor's lethal electrical circuit. Here smoke was seen billowing from both bodies as flash charges detonated all around them. A dummy Cyberman Controller was made by Visual Effects for this scene. The helmet mask was fitted with pyrotechnical charges and exploded on cue before a film camera. The helmet remains were then filled with latex and foam to make them "dribble" as the Controller "died".

At the time of this serial being made Shirley Cooklin (Kaftan) was married to Peter Bryant. They have since separated.

PRODUCTION CREDITS

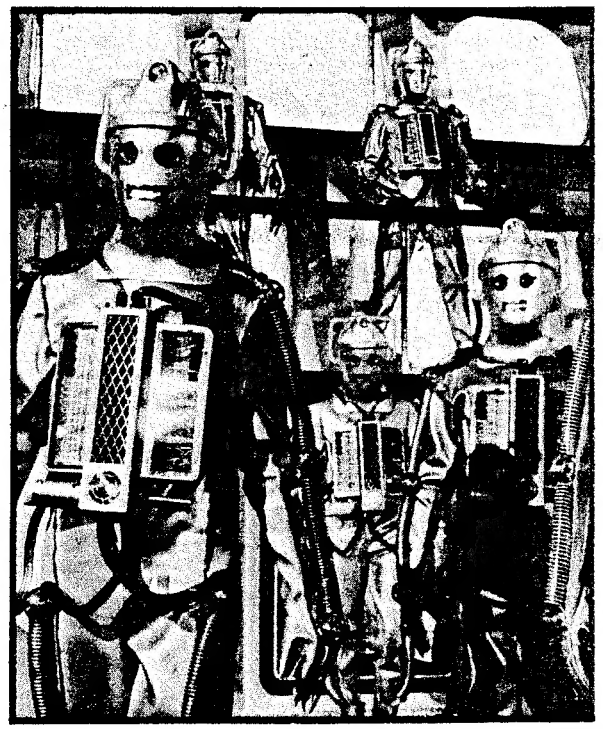
SERIAL "MM" FOUR EPISODES BLACK AND WHITE

PART 1	-	2nd. September 1967
PART 2	-	9th. September 1967
PART 3	-	16th. September 1967
PART 4	-	23rd. September 1967

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Victoria.....Deborah Watling

Toberman.....Roy Stewart
Professor Parry.....Aubrey Richards
John Viner.....Cyril Shaps
Jim Callum.....Clive Merrison
Kaftan.....Shirley Cooklin
Captain Hopper.....George Roubicek
Eric Klieg.....George Pastell
Ted Rogers.....Alan Johns
Peter Haydon.....Bernard Holley
Crewman.....Ray Grover
Cyberman Controller
Michael Kilgarriff
Cybermen.....Hans de Vries
Tony Harwood, John Hogan
Richard Kerley, Ronald Lee
Charles Pemberton, Kenneth Seeger
Reg Whitehead
Cybermen voices.....Peter Hawkins
Man in Sarcophagus/
Man in Bio-projector....Frankie Dunn



TECHNICAL CREDITS

Production Assistant
Snowy Lidiard-White
Assistant Floor Managers..Sue Willis
Catherine Sykes
Assistant.....Pat Harrington
Grams Operator.....Laurie Taylor
Vision Mixer.....Ian Easterbrook
Floor Assistant.....Bob Haines
Lighting.....Graham Southcott
Sound.....Brian Hiles
Technical Manager.....Ray Hider
Film Cameraman.....Peter Hamilton
Film Editor.....Alan Martin
Visual Effects....Michaeljohn Harris
Peter Day
Costume Supervisors.....Sandra Reid
Dorothea Wallace
Make-up Supervisor.....Gillian James
Story Editor.....Victor Pemberton
Designer.....Martin Johnson
Producer.....Peter Bryant
Director.....Morris Barry